

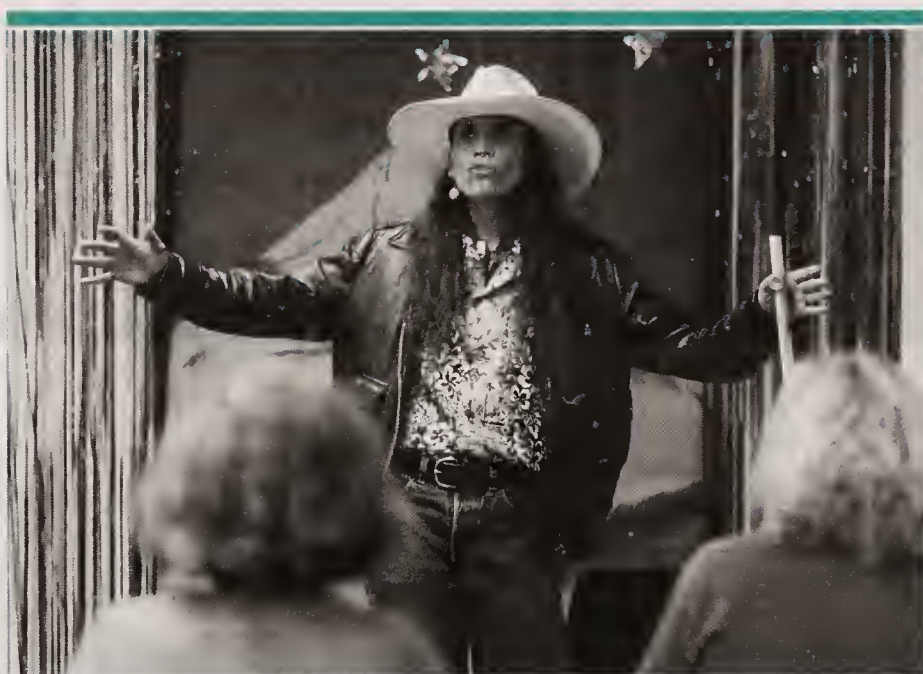
REVITALIZING OUR VANISHING NATIVE CULTURES: THE LANGUAGE IS LIFE/RENEWAL PROJECT

Native Californian languages face extinction in the next decade. Of the nearly 100 indigenous languages once spoken here, half have no fluent speakers, 17 have only one to five, and the remaining 36 languages have only elderly speakers. None of these native tongues are now being learned by children at home; none are used as the language of daily communication. Unless a concerted, immediate effort is made to rescue these disappearing languages, the customs, values, and history they embody will be lost.

To help reverse this trend — the quiet vanishing of the cultures of entire communities — the California Council for the Humanities (CCH) has formed a partnership with Advocates for Indigenous California Language Survival (AICLS). Research conducted by CCH program officer Amy Rouillard (Santee Dakota) along with CCH board members found that AICLS is the only statewide program active and effective in California Indian language revitalization. The evolving CCH/AICLS joint effort, called the Language Is Life/Renewal Project (LLRP), will be a collaboration between academic scholars, native scholars, and native communities working together to reverse the loss of native language in California. Rouillard will be the Council's liaison and advisor to LLRP.

AICLS is an organization of California Indians originally formed at the first Native California Network Conference in 1992 to create and oversee native language revitalization programs. In the seven years since inception, AICLS has developed a nationally recognized Master-Apprentice Language Learning Program that has already sponsored 57 teams (114 individuals) in 17 different languages, enabling young California tribe members to learn their language firsthand from native-speaking elders. AICLS has also organized several language revitalization conferences and workshops statewide.

What CCH brings to the Language Is Life partnership is 25 years of experience in public humanities programming, outreach, and fund-raising. Many of CCH's past projects have contributed to the cultural survival and vitality of California's diverse indigenous communities. Through the Language Is Life/Renewal Project, the Council will use its existing communication networks and publicity tools to build public awareness of the importance and urgency of Native California



L. Frank Manriquez (Tongva/Ajachmem), author of the "beloved and not oft-read" *Acorn Soup* (Heyday Books), is a researcher of her heritage, a storyteller, and an artist whose work regularly runs in *News from Native California*. She is also a founding board member of the Advocates for Indigenous California Language Survival (AICLS). (Photo by Jason Doiy)

language revitalization. Californians will better understand and appreciate California Indian cultures, and a larger public will become aware of AICLS's pro-

The last remaining native speakers of languages today are people who as children had an unusual degree of exposure to their languages, through such events as being kept home from boarding school, or living with grandparents who spoke no English.

—Leanne Hinton, "Language Loss and Revitalization in California," page two

grams and mission. CCH will also coordinate fund-raising efforts to support both CCH's and AICLS's language renewal activities.

Further, through a recent \$10,000 grant, the Council is sponsoring the 4th biannual Language Is Life Conference, to be held March 17-19, 2000, at the Marin Headlands (see page three). This 2-day conference is a chance for California Indians involved in language revitalization to come together to learn what's current in language maintenance and revitalization programs and methods, to examine funding trends for language renewal, and to develop strategies to raise awareness of these needs in the philanthropic community.

Leanne Hinton, Professor of Linguistics, UC Berkeley, who serves as an advisor to the AICLS board, is working closely with CCH in developing LLRP. In the introduction to her book, *Flutes of Fire* (Heyday Books), she writes, "I believe that the fascinating but often esoteric scholarly pursuit of professional linguistics can only gain meaning and validation by what it can provide to the world outside itself. This means maintaining a close relationship to the needs of the communities that linguists study. Linguists . . . must constantly endeavor to balance the priorities and demands of the two places they do their work: the university and the speech community."

Likewise, the cooperating cultures of CCH and AICLS plan to work together to preserve an endangered California treasure: its native tongues.

For more information on the Language Is Life/Renewal Project, contact CCH program officer Amy Rouillard, in the San Diego office at 619/232-4020 (AmyR@calhum.org).

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The California Council for the Humanities is a state-based affiliate of the National Endowment for the Humanities. Humanities Network is published quarterly and mailed to anyone who requests it from the San Francisco office.

LANGUAGE LOSS AND REVITALIZATION IN CALIFORNIA

by Leanne Hinton
Department of Linguistics
University of California, Berkeley

Editor's Note: Leanne Hinton, an advisor to the Language Is Life project (see page one), is the author of Flutes of Fire: Essays on California Indian Languages (Heyday Books, 1994). The following essay is excerpted from her 1998 article, "Language Loss and Revitalization in California: An Overview," which appeared in International Journal of the Sociology of Language, 132.

California, one of the most linguistically diverse places in the world, is rapidly losing its rich heritage of indigenous languages. Of at least 98 languages originally spoken in what are now the political confines of this state, 45 (or more) have no fluent speakers left at all, 17 have only one to five speakers left, and the remaining 36 have only elderly speakers. Not a single California Indian language is being used now as the language of daily communication. The elders do not in actuality speak their language — rather, they remember how to speak their language.

There is, however, a rapidly growing movement among California Indians to save their languages: to learn them as second languages, and to develop programs to bring their languages back into daily use. The intense dedication that they have to their cause brings new promise to the future of California Indian languages.

Linguistic Decline

Linguistic decline in California is of course directly the result of European contact. During the mission era and the subsequent Gold Rush and annexation of California to the United States, an estimated 310,000 population declined to about 20,000, a loss of over 90 percent. This was due partly to introduced diseases which often decimated the Indians at missions, but later, the continued population decline was due also to outright annihilation by miners and farmers, especially in the decade of 1845-1855. Furthermore, the legalized practice of kidnapping and enslavement of Indian children and young women removed many survivors from their families and cultures forever. During this period, some reservations were established, but Indians found little protection there, due to the corruption of the government agents. It was not until the 1870s that the atrocities began to decline enough for Indian survivors to begin establishing settled families again, and by the end of the century their population was growing once more.

But even then, it was a rare family that was in a position to do anything to retain traditional culture. Despite the establishment of some reservations and rancherias, the vast majority of California Indians had no land

base and were not even recognized by the federal government through treaty. Also, beginning in the 1880s, boarding schools were established, resulting in the forced separation of children from their families. This practice continued well into the 20th century. And up to the present, even Indians whose tribes are recognized and landed have difficulty staying with their communities due to the lack of economic opportunities, and are likely to leave for years or a lifetime to pursue a living. Modern technology and communications, especially radio and television, exacerbates the present condition of constant exposure to English. Thus California Indians are now immersed in English. There is little or no space in the present-day way of life for the use of indigenous languages.

Given this long history of abuse, it is no wonder that California Indian languages have declined. The fact that there are still languages with any speakers at all is a testimony to the resourcefulness of speakers and their loyalty to their heritage.

The last remaining native speakers of languages today are people who as children had an unusual degree of exposure to their languages, through such events as being kept home from boarding school, or living with grandparents who spoke no English. They themselves usually could not pass on the language to their own children — often their spouses don't know the language, and there was simply no one left in the world for the speakers to talk to in their language of heritage. After years of discrimination and abuse in the schools for speaking their language of heritage, some people consciously chose not to put their children through the same agony by teaching them the language — but given the lack of context, the loss of function, and the omnipresence of English, even had they chosen to try to pass on their language it would have been exceedingly difficult to do so. Linguists and anthropologists, envisioning the complete loss of the California Indians' languages, worked hard throughout the 20th century to document them; and for the languages that now have no speakers, those records are all that remain.

Linguistic Revitalization

However, events over the last few decades have led to a friendlier environment for linguistic diversity. The increasing ethnic diversity of the United States, America's recognition and exploration of racism, the Civil Rights Movement led by African-Americans, and legislation involving minority rights and especially minority language rights, have all combined to create a very different atmosphere than existed in the first



Vivien Hailstone (Karuk/Yurok/Hupa), a widely respected elder, teacher, and weaver of traditional Hupa and Yurok basketry, is also a teller of traditional Hupa and Yurok tales. She was an honored elder at the recent, CCH-supported California Indian Storytelling Symposium & Festival (see page nine). (Photo by Jason Doiy)

KEEPING NATIVE AMERICAN LANGUAGES ALIVE MEANS PRESERVING THE FUTURE

by James Quay
Executive Director

How fitting that the Council begins the modern millennium by announcing a project that seeks to save the heart of the most ancient of California cultures: the languages of the California Indians.

The Language Is Life/Renewal project aims to help California Native Americans in their efforts to restore the indigenous languages that have been spoken in California for centuries.

The heart of the project is the Master-Apprentice Language Learning program, created in 1993 by AICLS, Advocates for Indigenous California Language Survival. The goal of the program is to halt the immediate loss of native language by pairing fluent master speakers with apprentice learners.

As Leanne Hinton writes in her article on the front page of this issue, California, which was once one of the most linguistically diverse places in the world, is rapidly losing this rich heritage of Native American languages. Of nearly 100 languages once spoken within the borders of modern California, almost half have no fluent speakers. Seventeen have only one to five speakers left, and the remaining 36 have only elderly speakers.

With all the current buzz about the internet and e-commerce, why should the Council make common cause to preserve indigenous languages few

Californians have ever heard of—Chemehuevi, Karuk, Tubuatulabal—much less heard?

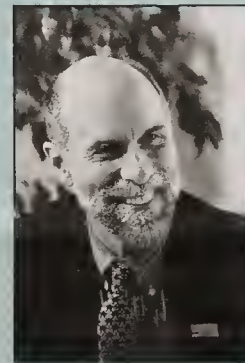
The answer is that the Council believes that a people without connection to the past is a people without a direction for the future. Buffy Sainte-Marie captured this conviction perfectly when she said that keeping Native American languages alive was not so much a matter of preserving the past, but preserving a future. As Leanne Hinton

writes, "learning your language also means learning about all kinds of customs, values, and appropriate ways of behaving." In language lies the lifeways of a people and those lifeways are part of every person's legacy.

The answer is because our mission is

to use the humanities to strengthen community, and by community we mean not only those who live amongst us now, but those who preceded us and those who will follow us. Without language, there is no community, no possibility of connection to the world and the wisdom of our ancestors.

The answer is because our mission is to use the humanities to foster multi-cultural understanding, we believe that the renewal of indigenous languages makes possible a deeper understanding of the California that existed before the coming of Europeans, and the people who lived in a balance with their world that we marvel at and, at times, seek to emulate.



Continued on page eight.

Grants Awarded

CALIFORNIA SESQUICENTENNIAL



Rosy Brown Wilson (Southern Miwok) and her daughter, Alice Roosevelt Wilson, 1907, probably in Yosemite Valley. Photo attributed to Frank Schwabacher. From The California Cradle Basket as a Symbol of Cultural Continuity project. (Photo courtesy of The Yosemite Museum, National Park Service)

The California Cradle Basket as a Symbol of Cultural Continuity

Sponsor: The Marin Museum of the American Indian

Project Director: Shirley Schaufel

Amount of Award: \$10,000 in outright funds

The need for portable, lightweight carriers to keep babies safe was common to all Native communities. In California, this took the form of a cradle basket woven with a shape very specifically defined by each tribal region. Despite an era of rapid change, when much knowledge of traditional basketry techniques was lost in California, the creation of cradle baskets has persisted among many Indian communities, and their use is on the rise. During the next two years (beginning this June), the Marin Museum of the American Indian will develop an exhibit combining written words, voices, and graphics examining cradle baskets as social documents while exploring the role of women who, through their artistic expression, reinforce a sense of ethnic identity and traditional values of child rearing. The work and words of Native subjects will form the core of the exhibit and, wherever feasible, the exhibit will integrate indigenous language to enhance the Language Is Life initiative being developed by CCH. Several tradition bearers from throughout the state will join with humanities scholars to form the core project team. This award will fund honoraria for humanities scholars and help support production costs.

The Head of Joaquin Murrieta

Sponsor: The New York Foundation for the Arts
Project Director: John Valadez

Amount of Award: \$10,000 in outright funds

In the summer of 1852, a brutal crime wave struck the gold-mining regions of northern California. Robbery and murder were commonplace; bodies were found dragged into ravines, stripped of all possessions, horribly mutilated. American pioneers and miners blamed most of these crimes on the one man who was believed to be the leader of hundreds of Mexican bandits roaming the Sierra Nevada foothills: Joaquin Murrieta. Yet, to the Mexicans, Murrieta was an honorable man driven by injustice to the life of an outlaw: a young miner from Sonora, Mexico, who had been repeatedly overpowered and violently driven from his claims, whose wife had been beaten and raped, and whose brother had been lynched, all by American miners who had rushed into the region searching for gold. His fame spread across Latin America, where he has become a Robin Hood hero of the oppressed in pulp novels, plays, songs, and movies. This award will help fund script development of a film about the legends and life of Joaquin Murrieta, exploring an era in California society when ethnic animosities first flared from the violent collision of Mexican and American cultures.

Visions and Versions: Living Lives in the East Valley

Sponsor: A.K. Smiley Public Library and Redlands Area Historical Society, Inc.

Project Director: Robert Gonzales

Amount of Award: \$9,975 in outright funds

Most scholarship and general public knowledge of the history of Mexican people in California has focused on issues concerning migrant labor and urban studies. As a result, scant attention has been paid to the community life and culture of this large portion of California's population in rural and emerging suburban areas. This public program will present a historical mosaic of California's east San Bernardino Valley through the words, photos, and voices of participants in the Redlands Oral History Project, which was established in 1994 to record the stories and life-perspectives from area residents of Mexican ancestry. Through A.K. Smiley Library and several partner sites, the exhibition and related programs will use primary source materials from the project as well as archives to view ethnic history through a different lens: looking holistically at what makes a community, and asking audiences to consider the similarities and differences between people and their visions of history.



Coyazo Family Portrait, 1911. From the Redlands Oral History Project exhibition, Visions and Versions: Living Lives in the East Valley. (Photo courtesy of Blas Coyazo)

PUBLIC PROGRAMS

Border Voices 7 – "Magic & Poetry: Casting Spells for the 21st Century"

Sponsor: San Diego State University

Project Director: Paul Strand

Amount of Award: \$10,000 in outright funds

Since 1994, Border Voices has provided poetry workshops and humanities seminars both in San Diego County schools and at an annual Poetry/Humanities fair. This year's city-wide festival is larger than ever, expanding beyond the U.S. to include students from Tijuana schools as part of its mission to "encourage literary and academic collaborations across geographic, cultural, and intellectual boundaries." This public program award will fund the 7th annual Border Voices Poetry Fair. Five critically acclaimed poets will appear at the fair: Pulitzer Prize-winner Mark Strand, Sharon Olds, Billy Collins, Martín Espada, and Genny Lim. The poets will read their work and engage in panel discussions at the fair to be held April 7-8, 2000, at San Diego State University.

Grants Awarded



Lodovico Burnacini's set design, "Hell Mouth," (engraving by Mathäus Küsel) from a scene in the 1668 production of the opera *Il Pomo D'Oro*, by Antonio Cesti. From *Entertaining Disaster: Special Effects in Venice and Hollywood*, an exhibition exploring the Baroque origins of contemporary spectacle through reconstructions of Italian opera scenery and technology, to be held at the Museum of Jurassic Technology in Los Angeles.

Entertaining Disaster: Special Effects in Venice and Hollywood

Sponsor: Museum of Jurassic Technology

Project Director: Rachel Mayeri

Amount of Award: \$10,000 in outright funds

Hollywood at the millennium has a lot in common with Venice in the 1600s: both exert profound influence over the entertainment and culture of the world. Natural disaster, urban ruin, supernatural intervention — the thematic obsessions of seventeenth century Italy resemble the plots and visions of Hollywood films and provide a framework for examining the history of illusionism.

Entertaining Disaster: Special Effects in Venice and Hollywood features an interpretive exhibition, organized by the Museum of Jurassic Technology, that will examine the enduring human fascination with special effects in films and the theater through a comparison of the technologies and themes of Baroque and contemporary entertainments. The installation will feature several mechanized opera sets in miniature and demonstrations of theater machinery juxtaposed with their contemporary equivalents in animation on computer screens. Integral to the project is a scholar-led public lecture program. This award will fund honoraria for scholars, who will confer on all aspects of the exhibit, in addition to travel and exhibit production costs.

Frame by Frame: Building Communities through Cinema

Sponsor: San Diego Public Library

Project Director: Lynn Whitehouse

Amount of Award: \$10,000 in outright funds

How can a modern Californian community work to achieve unity in its diversity? One of the San Diego Public Library's answers is an international film and video festival of documentaries and feature-length films that will represent and challenge the multicultural identities of local residents. Films and videos in Amharic, Arabic, Bambara, Cambodian, Kréol, English, French, Lingala, Somali, Spanish, Swahili, Tagalog, Vietnamese, and more will be shown (with subtitles, when appropriate) on Wednesday evenings between February and April, 2000, at the Central Library in downtown San Diego and at alternating branches. Each screening will be followed by a discussion led by a scholar or expert of the featured film's region. The series will provide access to quality international films and videos not readily accessible through mainstream media; the discussions will help forge new community understanding by heightening the insights and questions raised by the films.

Music in the Life of Africa

Sponsor: The Fowler Museum of Cultural History

Program Director: Doran H. Ross

Amount of Award: \$10,000 in outright funds

Southern California claims one of the largest populations of people who trace their heritage to Africa and its diaspora, making Los Angeles — a driving force in the music industry, and the place where the term "world music" was coined — an ideal locale for exploring how the artistic traditions of Africa continue to cross cultural boundaries. During the winter and spring of 2000, twelve inter-disciplinary events will take place at the UCLA Fowler Museum of Cultural History as part of its *Music in the Life of Africa* public programs series, a component of the upcoming major exhibition of the same name. Led by forty local, national, and international humanities scholars and culture bearers, the series includes an ensemble of visual, interactive, performance, and listening activities that examine music as a window on the peoples and cultures of Africa and as a vehicle for exploring how the arts are continually reappropriated and recontextualized in new settings. This award will support part of the events' honoraria, travel, and publicity/outreach costs. Held at the Museum on alternating Saturdays and Sundays (beginning on January 9), all programs are free and open to the public.



Living in Winters: Our Families, Our Neighbors

Sponsor: Winters Friends of the Library

Project Director: Diane Cary

Amount of Award: \$7,630 in outright funds

The small town of Winters, in Yolo County, has been settled by successive waves of immigrants — including Spanish families who had worked in Hawaiian cane fields; Mexican, Central American, and Japanese immigrants; and Dust Bowl refugees — and, before European inhabitation, was home to the Patwin tribe. *Living in Winters* will gather and share the stories of how the diverse residents of a rural town came to live there, how they perceive their community, and what hopes they have for its future. This award will fund portions of an extensive, year-long project, including public demonstrations of interviewing techniques for recording oral histories (including the training of junior high and high school students to become community oral historians), a bilingual study group of written history, a Web site of stories, cable-casting of some events, and audio taping of interviews for distribution and archiving. It will also fund a series of six community dialogues led by humanities scholars, ranging in topic from "Past and Present Native Americans in the Areas of Yolo and Solano Counties" to "Ways in which Winters' Landscape and Human Histories Influence Each Other."

MEDIA PROJECTS

SCRIPTS

The Birth of Kwanzaa

Sponsor: Film Arts Foundation

Project Director: Dereca Blakmon

Amount of Award: \$10,000 in outright funds

In 1966, African and Black Studies scholar Maulana Ron Karenga created the African American holiday of Kwanzaa as part of the organization US's efforts to "create, recreate and circulate African culture as an aid to building community, enriching Black consciousness, and reaffirming the value of the cultural grounding for life and struggle." Shepherded by Bay Area supporters and its core constituents at US, Kwanzaa emerged from the conflicts of the late 1960s to rapidly spread throughout the United States and the African Diaspora. Kwanzaa is now observed by an estimated 20 million celebrants from December 26th to January 1st, with one of seven principles (Nguzo Saba) being honored on each of the seven days: Umoja (unity), Kujichagulia (self-determination), Ujima (collective work and responsibility), Ujamaa (cooperative economics), Kuumba (creativity), Nia (purpose), and Imani (faith). This award will help fund script development of a one-hour documentary film focusing on the pivotal role played by California's Black nationalist community in sustaining Kwanzaa in its infancy, while showcasing the voices and visions of the determined Californians who championed Kwanzaa from their hearts and homes to the attention of the world.

Dugutigi Kone teaches his son, Dramane, to play the bala xylophone. Ouagadougou, Burkina Faso, 1986. From the film *Great Great Great Grandparents' Music* by filmmaker Taale Lafi Rosellini. From the UCLA Fowler Museum of Cultural History's *Music in the Life of Africa* project.

Grants Awarded



Nisei Music Makers, Chicago, March 1944. California-born George Yoshida (second from left) and other West Coast nisei recall the irony of embracing one of the most American of musical forms while in WWII internment camps in Reminiscing in Swingtime with George Yoshida. (Photo courtesy of George Yoshida)

Reminiscing in Swingtime with George Yoshida

Sponsor: International Documentary Association
Project Director: Craig McTurk
Amount of Award: \$10,000 in outright funds
 During World War II, in the internment camp at the desert Indian reservation near Poston, California-born George Yoshida and other young Japanese American internees in "zoot" suits listened to jazz and blues. Reflecting on the many ways in which he and other young nisei on the West Coast were torn between their American roots and their Japanese heritage, Yoshida, now a 77-year old jazz musician, author, educator, and historian, can find irony in the fact that he and his band-mates embraced this most American of musical forms at a time when they felt most betrayed by the American government. This award will help fund script development of an hour-long documentary video that will trace the Japanese-American experience in 20th Century America through its legacy of jazz and swing musicians. The film examines the role jazz played during the difficult forced resettlement years of the 1940s through archival footage, still photos, and videotaped interviews with George Yoshida and his peers recalling the successes and setbacks they experienced during the past sixty years.

Saigon, USA

Sponsor: Visual Communications
Project Director: Robert C. Winn and Lindsey Jang
Amount of Award: \$10,000 in outright funds
 Since the fall of Saigon started the flow of Vietnamese refugees to the United States, the City of Westminster in Orange County has grown into the *de facto* capital of the Vietnamese émigré community. Until February 1999, when Vietnamese American Truong Van Tran hung a photo of Ho Chi Minh and a communist Vietnamese flag in his video store, that community had been divided by political and generational differences. Trans' act sparked extreme, unprecedented reactions from both first and second generation Vietnamese Americans, leading to huge demonstrations and 24-hour vigils that showed the deeply felt allegiances and long-buried emotions that both unite and divide this community in exile. This award will help fund script development of an hour-long documentary film that will examine the shifts in the evolving identity of the Vietnamese American community of Southern California 25 years after the fall of Saigon.

PRODUCTION

Down an Old Road: A Portrait of Poet Wilma Elizabeth McDaniel

Sponsor: Film Arts Foundation
Project Director: Christine Simon
Amount of Award: \$10,000 in outright funds
 Like Steinbeck, poet Wilma Elizabeth McDaniel has turned the experience of the "Okies" into literature. Unlike Steinbeck, she actually lived it. McDaniel, who left a sharecrop farm in Oklahoma at the age of 17 and joined the Dustbowl migration of the 1930s, calls writing her "affliction," something she's felt compelled to do since she was 8 years old. Over the years, she composed hundreds of poems on scrap paper and kept them hidden in a shoebox under the bed until, at the age of 52, she took them to her hometown newspaper, *The Tulare Register*, where she was eventually first published. Now well over 80, McDaniel still proudly identifies herself as an Okie, and her work chronicles the Okie experience, both past and present. She is considered by some to be the finest writer to have emerged from the Dustbowl exodus. This award will help fund completion of *Down an Old Road*, a 30-minute video interweaving McDaniel's poems with rare interviews, images, historical footage, and scenes of the poet's life.



Poet Wilma Elizabeth McDaniel reads from her work at "Dust Bowl Days" (a celebration of Okie culture) in Weedpatch, California. From the film *Down an Old Road: A Portrait of Wilma Elizabeth McDaniel*. (Photo courtesy of Chris Simon)

RADIO

Across the Tracks: The Route 66 Story

Sponsor: University of New Mexico
Project Director: David Dunaway
Amount of Award: \$8,518 in outright funds
 In California and across the Southwest and Midwest, Route 66 and the railroads that shaped it were the engine of industrial development and tourism; by the 1940s and 1950s, the parallel rail and highway route had become a virtual tunnel channeling population westward. Route 66 evolved into a world of its own, with its own music, cuisine, driving lore and architecture, a road-culture that brought into being motels, fast-food restaurants, drive-ins, and more. This award will help fund script development of four one-hour radio documentaries, to begin broadcasting in July 2001, on Route 66's 75th anniversary: "Roots of 66," tracking 66 from Indian trails, wagon ruts, and the Santa Fe line; "After the Iron Horse," covering the building of the road, dust-bowl migrations, the official end of the road, citizen efforts at restoration, and its future; "66 Performed," surveying the music, art, film, and TV devoted to America's "Mother Road," including work by Norris, Steinbeck, and Kerouac; and "What's Left of 66," presenting the oral histories of the road, from Chicago to L.A., in a drive-along format.

Class, Race, and Jazz – A Look at California's Indigenous Music

Sponsor: KQED-FM, San Francisco
Project Director: Reese Erlich
Amount of Award: \$10,000 in outright funds
 In the middle decades of this century, the Golden State gave birth to three significant trends in contemporary music: California blues, West Coast Jazz, and Asian American jazz. All three forms emerged despite racism and a segregated recording industry; for example, until the late the 1950s, blues records were never distributed widely to whites, and "race records," as they were called, were sold only in black communities. Using the disciplines of history and ethnomusicology, this series will explore how institutional racism affected the development of the musical styles, and how efforts by both musicians and political activists helped overcome that racism to build a growing multi-cultural understanding. This award will help fund research and scripting of a series of three 10-minute radio documentaries exploring these musical forms, and will also help produce six mini-profiles of jazz artists working in these forms, all to be aired statewide and nationally over public radio.

WINTER Calendar

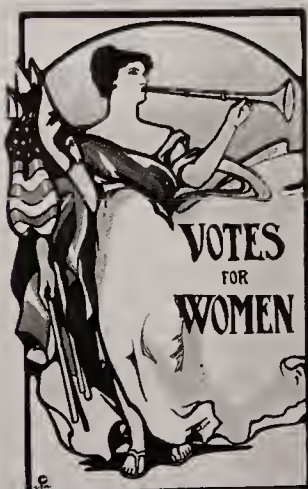
The public humanities programs listed on these two pages were either created or supported by the California Council for the Humanities. Please note that dates and times should be confirmed with the local sponsors. These listings are often provided to CCH well before final arrangements are made.

Please also check the monthly calendar listings on the Council's world wide web pages at www.calhum.org/calendar.html.

EXHIBITS

**Jan. 9–
Mar. 12** **The Aura of the Cause** traveling exhibit explores, through photographs and accompanying narrative text, the involvement of Americans in the Spanish Civil War in the late 1930s. Platt/Bornstein Gallery, 15600 Mulholland Drive, Los Angeles. 320/476-9777.

**Jan. 10–
Mar. 25** **"Gold Fever! Untold Stories of the California Gold Rush"** is the Council-commissioned, multidimensional traveling exhibit about the California Gold Rush, adapted from the Oakland Museum's major "Gold Fever!" exhibit, with additional displays about the Gold Rush's impact on the Merced area. Merced County Courthouse Museum, 21st and N streets, Merced. 209/723-2401.



Postcard from the 1911 California suffrage campaign. From the Votes for Women exhibit. (Courtesy of the Huntington Museum)

**Jan. 15–
Mar. 25** **"Votes for Women: Unfinished Business,"** a CERA-sponsored traveling exhibition, chronicles women's struggle for political equality in the U.S. Community Memorial Museum, 1333 Butte House Road, Yuba City. 530/822-7141



Marshall in front of Sutter's Mill. From the Gold Fever! exhibit. (Photo courtesy of California Historical Society, Martin Behrman Collection, FN-12015)

**Feb. 9–
Apr. 16** **"Gold Fever! Untold Stories of the California Gold Rush"** is the Council-commissioned, multidimensional traveling exhibit about the California Gold Rush, adapted from the Oakland Museum's major "Gold Fever!" exhibit, with additional displays about the Gold Rush's impact on Southern California. Museum of History & Art, Ontario, 225 South Euclid Avenue, Ontario. 909/983-3198.

Thru Feb. 2000 **"Streams and Dreams: Fly Fishing and Conservation,"** an exhibit exploring the history and cultural importance of fly fishing, as well as environmental aspects of the sport. Chico Museum, 141 Salem Street, Chico. 530/891-4336.

Feb. 2000 As part of the **Re-envisioning the L.A. River** project (CHN grant), **"The River's Course: Historical Sources and Contemporary Revisionings"** is an exhibit of historical and contemporary artistic renderings and interpretations of the River. Weingart Gallery, Occidental College, 1600 Campus Road, Los Angeles. 323/259-2712.

**Mar. 3–
Mar. 31** **California Living Histories** is an interpretive exhibit that grew out of a two-month family and community history research and documentation project conducted by a group of middle school students. Light-Bringer Gallery, 64 N. Raymond Avenue, Old Town District, Pasadena. An accompanying exhibit will be displayed at the all-age Community Learning Center located at the Washington Accelerated School, 1520 N. Raymond Avenue, in Pasadena.

**Mar. 13 –
Apr. 10** As part of the **Good War** project (CHN grant), a photographic exhibit will be displayed at Ukiah Civic Center, 300 Seminary Avenue, Ukiah. 707/463-6200.

**Apr. 8–
June 3** **"Votes for Women: Unfinished Business,"** a CERA-sponsored traveling exhibition, chronicles women's struggle for political equality in the U.S. Sonoma County Museum, 425 Seventh Street, Santa Rosa, 95401. 707/579-1500.

EVENTS

Feb. 13 **The Aura of the Cause** panel discussion will feature three humanities scholars from the disciplines of Jewish Studies, English, and Political Science, who will explore the historical, artistic, literary, and political dimensions of the Spanish Civil War and the involvement of the American Abraham Lincoln Brigade. This program accompanies the **"Aura of the Cause"** traveling exhibit. Platt/Bornstein Gallery, 15600 Mulholland Drive, Los Angeles. 320/476-9777.

Feb. 2000 As part of the **Living Biographies** project (CHN grant), there will be a forum for Wiyot tribe members on Indian Island as part of the anniversary vigil on the site of the 1860 massacre. 707/445-0813.

Feb. 10 David Fenimore portrays **John Sutter**, owner of the site where the California Gold Rush began, in a **CCH History Alive! Chautauqua** program. Museum of History and Art, 225 S. Euclid Avenue, Ontario. 909/983-3198.

Feb. 17 As part of the **Re-envisioning the L.A. River** project (CHN grant), **"Community Voices about the River"** will include a series of readings and representations from community residents about their experiences of the river. This is the culmination of a 6-month community collection process. At the River Center. 323/259-2712.

Feb. 19 As part of the **Good War** project (CHN grant), Larry Prud'homme will lead Book Club public forum discussion of the *War* anthology and the impact of World War II on the small town of Ukiah. 4 p.m. Ukiah Civic Center, 300 Seminary Ave., Ukiah. 707/463-6200.

Feb. 19 As part of the **Goleta Community Heritage** project (CHN grant), a bus and walking tour of the Goleta creeks led by Urban Creeks Council. 805/681-7216.

Feb. 24 Scholar/performer Jose Rivera portrays **Camillo Ynitia**. A CCH "History Alive! Chautauqua" program. 7 p.m. Burlingame Public Library, 480 Primrose Lane, Burlingame. 650/342-1036.

Feb. 26 As part of the **Good War** project (CHN grant), a video and speaker series at Mendocino College. Urmas Kaldveer screens *Catch 22* and *Sands of Iwo Jima*. 2 p.m. and 7 p.m., Mendocino College, 100 Hensley Creek Road, Ukiah. 707/468-3063.

Feb. 26 Scholar/performer Charlie Chin portrays Gold-Rush era healer **Yee Fung Cheung** in a CCH "History Alive! Chautauqua" program. 1 p.m. San Jose History Museum, 1650 Senter Road, San Jose. 408/252-0488.

Mar. 2000 A pan-tribal forum, sponsored by United Indian Health Services, will be sponsored as part of the **Living Biographies** project (CHN grant). 707/677-3693.

Mar. 7 Scholar/performer Sandra Kamusikiri portrays **Biddy Mason**, the former slave who played a prominent role in the early history of Los Angeles, in a CCH "History Alive! Chautauqua" program. 7 p.m. Casa Loma Room, University of Redlands, Colton and University Aves, Redlands. 909/793-1870.



David Fenimore as John Sutter in a History Alive! Chautauqua performance. (Photo by Mike Blumenstadt)

Mar. 11 David Fenimore portrays **John Sutter**, owner of the site where the California Gold Rush began, in a CCH "History Alive! Chautauqua" program. Chatsworth. Time and place to be announced. 818/341-4489.

Mar. 11 Scholar/performer Roberto Garza portrays **Pio Pico**, the last governor of Mexican California, in a CCH "History Alive! Chautauqua" program. 1 p.m. Chatsworth Historical Society, 10385 Shadow Oak Drive, Chatsworth. 818/882-3572.

Mar. 13 Scholar/performer Sandra Kamusikiri portrays **Biddy Mason**, the former slave who played a prominent role in the early history of Los Angeles, in a CCH "History Alive! Chautauqua" program. 7:30 p.m. Arcadia Branch, AAUW, 8635 E. Live Oak, San Gabriel. 626/285-1951.

Mar. 18 As part of the **Goleta Community Heritage** project (CHN grant), a public forum "Goleta's Environmental Past, Present, Future: Understanding Our Community in the Southern California Environment." Michael Vincent McGinnis and others will speak. 805/681-7216.

Mar. 18 As part of the **Good War** project (CHN grant), Frank Tuttle leads City Book Club public forum on the novel *Ceremony*. 4 p.m. Consolidated Tribal Health Building, 6991 N. State Street, Ukiah. 707/485-5115.

Mar. 19 Historian Doris Dwyer portrays **Sarah Royce**, mother of philosopher Josiah Royce and one of the few women to leave behind an account of her journey overland during the Gold Rush, in a CCH "History Alive! Chautauqua" program. 2 p.m. Tulare City Public Library, 113 North E Street, Tulare. 559/685-2343.

Mar. 21-22 Scholar/performer Sandra Kamusikiri portrays **Biddy Mason**, the former slave who played a prominent role in the early history of Los Angeles, in a CCH "History Alive! Chautauqua" program. Time to be determined. Delta Kappa Gamma Society, 49125 Boarder, Banning. 909/849-8750.

Mar. 22 Historian Doris Dwyer portrays **Sarah Royce**, mother of philosopher Josiah Royce and one of the few women to leave behind an account of her journey overland during the Gold Rush, in a CCH "History Alive! Chautauqua" program. 7 p.m. Burlingame Public Library, 480 Primrose Road, Burlingame. 650/342-1036.

Mar. 25 As part of the **Good War** project (CHN grant), the video and speaker series at Mendocino College features scholar Larry Prud'homme screening Frank Capra's propaganda documentary *Why We Fight — War Comes to America* and *Survivors* a documentary about the effects of the atomic bomb on both Americans and Japanese. 2 p.m. *Why We Fight*; 7 p.m. *Survivors*; Mendocino College, 1000 Hensley Creek Road, Ukiah. 707/468-3063.

April 2000 As part of the **Living Biographies** project (CHN grant), there will be a community forum in Pecwan (Yurok). 707/444-0433.



The Los Angeles River. (Photo courtesy of Friends of the Los Angeles River)

April 2000 As part of the **Re-envisioning the L.A. River** project (CHN grant), "Hollywood Looks at the River" program at Occidental College. Presentation by Lewis MacAdams and audience discussion of Hollywood's images of the river. 1600 Campus Road, Los Angeles. 323/259-2566

Apr. 6 Scholar/performer Charlie Chin portrays Gold-Rush era healer **Yee Fung Cheung** in a "History Alive! Chautauqua" program. 7 p.m. Burlingame Public Library, 480 Primrose Lane, Burlingame. 650/342-1036.

Apr. 8 As part of the **Good War** project (CHN grant) video and speakers series at Mendocino College, Victoria Patterson will screen *The Best Years of Our Lives* and *Born on the Fourth of July* and examine the different portraits of war produced by Hollywood and the power of film to shape our national myths about war and national identity. 2 p.m. *Best Years*; 7 p.m. *Born*: Mendocino College, 1000 Hensley Creek Road, Ukiah. 707/468-3063.

Apr. 10 Scholar/performer Dan Lewis portrays **Mariano Vallejo**, the "First Citizen of California," who held both military and civil authority over a vast area of Northern California during the Mexican period. A CCH "History Alive! Chautauqua" program. Time to be announced. Redwood City Library, 1044 Middlefield, Redwood City. 650/780-7031.

Apr. 15 José Rivera portrays **José Jesus**, the leader of the Siakumne Yokuts who became known as the "Christian Horse Thief," in a CCH "History Alive! Chautauqua" program. Time and place to be announced. Morgan Hill. 408/848-4008.

Apr. 29 As part of the **Good War** project (CHN grant), scholar Mark Rawitsch leads a discussion of Tracy Kidder's book *Home Town* at Mendocino College. A City Book Club public forum portion of the **Good War** community heritage project. 4 p.m. Mendocino College, 1000 Hensley Creek Road, Ukiah. 707/468-3063.

LANGUAGE LOSS AND REVITALIZATION IN CALIFORNIA

Continued from page two

half of this century. In this new atmosphere, California Indians have been able to ponder their past and make their own decisions (rather than having decisions forced on them) about the degree to which they value their heritage and what they want to do about it. California Indians with no land base and no federal recognition are now forming tribal organizations, going through the complex process of seeking federal recognition, and buying back patches of traditional lands, thus creating communities that could potentially form a protected environment in which an indigenous language might be spoken. Traditional ceremonies are being practiced with a new vigor and vastly growing participation, and more and more Native Californians are becoming proficient at native arts and cultural practices such as the gathering and preparation of wild native foods. Experience in school bilingual/bicultural education programs in the 1970s and '80s led a number of people in those communities to develop a sense of appreciation for their linguistic heritage. While in most California Indian communities the passion for language is an individual matter, rather than tribal policy, nevertheless the number of individuals seeking to achieve language revitalization is growing rapidly.

In many California Indian communities there have been diverse efforts at language revival for several decades. Some of these are individual efforts, by people making a conscious effort to reach

fluency in their language as adults, or giving their children as much exposure to the language as possible. Some are institutional, such as the 20 years of Indian bilingual education that has taken place in Humboldt County. In the last

As is to be expected, the languages of California are not being spoken by learners in exactly the same way as they are spoken by the old native speakers. Learners have an accent.

decade, there has been increasing opportunity for native language enthusiasts from different tribes to have contacts with each other, and this contact has resulted in a great flowering of energy and ideas. The most ambitious language revival program to be set up has been the Master-Apprentice Language Learning Program, administered by Advocates for

Indigenous California Language Survival (AICLS). Speakers of California Indian languages, paired with younger members of the tribes who want to learn their language of heritage, are given training in a unique system of common-sense immersion-style language teaching and learning with the goal of making the apprentice fluent. Now in its fourth year, the program has supported one or more teams from each of 15 languages: Chemehuevi, Hupa, Karuk, Mojave, Northern Pomo, Patwin, Paiute, Tubatulabal, Washo, Western Mono, Wintu, Wukchumni, Yowlumne, Yurok, and Kiliwa (from Baja California). The program has been quite successful, producing a number of young fluent speakers, as well as functioning to implement increased usage of the languages by the native speakers. It has also served as a model for tribes elsewhere in the United States.

Language Change

As is to be expected, the languages of California are not being spoken by learners in exactly the same way as they are spoken by the old native speakers. Learners have an accent, and exhibit many grammatical simplifications and influences from English, their dominant language. Learners are conscious of the differences, and are always striving to bring their language closer to the language of the native speakers; but at the same time, a number of them have expressed a willingness to tolerate linguistic change. Given the urgency of the situation, coupled with the difficulty of obtaining the linguistic input necessary for

complete language learning, the philosophy expressed most often at language conferences and training sessions can be summed up as this: "Strive for improvement, but use what you have."

It is the present generation of language learners who will characterize the language in the future, as the last native speakers pass on. The learners are already the main teachers of children in communities where children's language programs exist. The learners are aware of their position of responsibility for the language, but see that insistence on complete perfection in language learning would actually lead to complete linguistic paralysis. A number of learners have expressed the notion that even if the future of their language takes on a pidginized form, the social value of using their language far exceeds the detriments of the change. It will be of great interest to observe the ways in which the California languages change during this significant period of revival.

A Movement with Momentum

In languages so close to extinction, and with tribal councils and most members of any community still not committed to language revitalization, the process is still individualistic and scattered. But it is a movement with gathering momentum. The passion and dedication of those who are working with their languages is obvious, and inspiring to others. It is a healthy movement, a movement toward recovery from the devastating social and cultural wounds inflicted by the European incursion into California.

NEH LAUNCHES INITIATIVE TO REDISCOVER AMERICA THROUGH REGIONAL STUDIES

Americans will be able to explore local history, rediscover their roots, and learn how their "sense of place" influences identity through the Initiative for Regional Humanities Centers, a new program developed by the National Endowment for the Humanities (NEH). NEH has announced 16 planning grants totaling \$800,000 to begin creating a nationwide network of 10 major centers for regional study that will explore the diverse characteristics of the nation's regions, such as local history, people, cultures, language, landscape, and architecture.

The 16 planning grants of \$50,000 each, funded by private donations, have been awarded to institutions based on their ability to collaborate with other cultural institutions in their regions, support research on regional topics, document regional history, preserve cultural resources, develop K-12 learning opportunities, build college-level degree programs in regional studies and foster cultural tourism.

"People everywhere define themselves through the places

where they live or where they grew up — their 'sense of place.' History, folklore, language, and landscape — all the things we know as the humanities — shape us in deep and lasting ways. By exploring these regional characteristics, we rediscover our cultural roots and reaffirm our common bonds as Americans," said NEH's Acting Deputy Chairman George Farr. "Regional humanities centers will serve as reservoirs for a region's cultural heritage, as gathering places for shared learning by people of all ages and backgrounds, and as springboards for new research."

The purpose of this initial phase is to provide planning support for up to two qualifying institutions in each of the 10 regions defined for this initiative. Of the 16 institutions receiving awards, three represent the Pacific and Southwest Regions:

- Arizona State University-Tempe (Southwest)
- San Francisco State University, CA (Pacific)
- Southwest Texas State University-San Marcos (Southwest)

LANGUAGE IS LIFE CONFERENCE MARCH 17-19

The 4th biannual Language Is Life Conference is an opportunity for California Indians involved in language revitalization to come together to share and learn what's current in California language maintenance and revitalization, and to examine funding trends for native language renewal and develop strategies to raise awareness in the philanthropic community. The two-day, CCH-sponsored gathering will be held March 17-19, 2000, Friday noon to Sunday noon, at the Marin Headlands.

Previous Language is Life conferences have been active, inspirational, and well-attended. Because of AICLS' new relationship with the Council, and because of all that already has been accomplished in California native language revitalization, this conference will focus primarily on the past, present, and future of the California community language revitalization programs.

Panels are planned to discuss Master-Apprentice programs, language revival efforts for tribes

with no speakers, and preschool and school language classes. Demonstrations of videos, CD-ROMs, and Web sites for use in language revitalization are also scheduled. Finally, there will be roundtable discussions and assorted workshops on topics ranging from reading materials and immersion methodology, to grant writing and learning-games.

The Marin Headlands conference buildings include dormitory-style sleeping facilities for 200. Meals, coffee, and snacks will be provided.

To register, or for more information, go to www.calhum.org/llrp, or contact CCH program officer Amy Rouillard at 619/232-4020.

CORRECTION

Glenna Matthews wishes to correct the error in her article, "The American Woman's Path to Citizenship" (*Humanities Network*, Fall 1999, page six), an error that crept in during the editorial process at Oxford University Press: The 14th amendment did *not* give former slaves the vote.

CALIFORNIA INDIAN STORYTELLING

ALIVE AND WELL



L. Frank Manriquez (Tongva/Ajachmem) and Genny Seely (Wyiot) (l to r) listening to Vivien Hailstone (Karuk/Yurok/Hupa).



Alex O. Ramirez (Rumsien/Ohlone), Featured Storyteller and writer, performs throughout the Bay Area.

According to 1990 US Census statistics, California has the second largest state population of Native Americans, with more than 150 tribal groups. Each of these groups is unique in culture, language, and history, and all have relied on the spoken word to record and convey that culture for thousands of years.

The California Indian Storytelling Association helps preserve and renew these oral traditions through its annual Storytelling Festival. The fifth festival, funded in part by a major grant from the California Council for the Humanities, was held at Ohlone Community College in Fremont this past November.

"The strength of the project is that it reaches out and pulls Indian people together," said writer, educator, and CISA festival panel participant Genny Seely. "While there are many areas where Indian people shared common values and lifestyles, there were many that were different, but equally rich. The fact that so many Indian people were willing to share experiences here gives me hope that we can continue to survive."

Most of the events — including workshops, panel discussions, performances, symposia, and concerts — were attended by capacity crowds, of all ages. For more information, go to www.cistory.org/festival. (Photos by Jason Doiy)



Genny Seely (Wyiot), an educator, writer, and honored elder at this year's festival, tells a story.



Lanny Pinola (Kashia Pomo/Miwok), Master of Ceremonies and rotating chair of CISA's Planning Board, is a storyteller who speaks the language of his ancestors.



Will Cornejo (l) and Alfonso Ramirez (Rumsien/Ohlone), who was the festival's Assistant Master of Ceremonies, take time to hear L. Frank tell a story.

Humanities News

CCH Board to Meet in San Diego in March 2000

The California Council for the Humanities' next quarterly board meeting will be held at the Catamaran Hotel in San Diego on March 9-11, 2000. For additional information, please contact the Council's San Francisco office at 415/391-1474.

Kim Hunter Joins Council Board



Kim Hunter brings to the Council an extensive background in strategic planning, marketing communications, and media relations. He is the founder and president/chief officer of LAGRANT COMMUNICATIONS, an advertising and public relations corporation; he was previously executive vice president and general manager for International Communications & Advertising Network (ICAN). A frequent speaker at universities and seminars, Hunter was adjunct professor in the School of Journalism at California State University, Northridge. He has served for four years as president of the Black Public Relations Society of California (BPRS), volunteers his time with Planned Parenthood of Los Angeles, is president of the American Cancer Society's Central Los Angeles Unit, and was appointed by the Mayor of Los Angeles as a commissioner of the Board of Animal Regulation.

Hunter holds a master's degree in international management from the University of St. Thomas in St. Paul, Minnesota, and a bachelor's degree in business administration from the University of Washington in Seattle.

Proposal-Writing Workshops Offered

The Council's program staff regularly schedules proposal-writing workshops for people interested in applying to the Council's grant program for the funding of public humanities projects, including lectures, exhibits, reading-and-discussion groups, film festivals, conferences, and symposia. The next deadline for major grants is April 1, 2000.

All proposal-writing workshops are free, but advance registration is required. When calling the office nearest you, please also request and read the current *Guide to the Grant Program* before attending the workshop.

In Los Angeles:

Both public and media project grants will be discussed at workshops to be announced. Space may be limited. For copies of the guidelines, reservations, and the latest information on times and locations, call 213/623-5993.

In San Diego:

Both public and media project grants will be discussed at these sessions. Call Amy Rouillard, program officer, at 619/232-4020 for reservations or more information. Space is limited, so please reserve early.

Feb. 28, Mon., 10:00 a.m.-12:00 noon – Arts College International, 840 G Street, Downtown San Diego. Co-hosted by San Diego Dance Alliance.

March 28, Tues., 10:00 a.m.-12:00 noon – Malcolm X Library and Performing Arts Center, 5148 Market Street (corner of Market and Euclid), San Diego. Co-hosted by the Malcolm X Library.

In San Francisco:

No workshops are currently scheduled for the San Francisco area. For copies of the guidelines, reservations, and the latest information on times and locations for future workshops, contact Re-Cheng Tsang, program officer, at 415/391-1474.

New Grant Guidelines Available April 1, 2000

The Council will issue its new grant guidelines by April 1, 2000. To receive a copy of the complete, printed guidelines, contact CCH's administrative office in San Francisco at 415/391-1474. Grant guidelines and application forms will also be available for download from www.calhum.org.

Any nonprofit organization or government agency, whether or not it is incorporated or tax-exempt, may apply for a CCH grant. The Council funds projects that are grounded in the humanities, directly involve humanities scholars, use the humanities to foster multicultural understanding and/or strengthen community life, and are free to the public.

The Legacy: How Laws Reflect Our Values

Michael J. Moore, Humanist in Profile

Michael J. Moore is a San Francisco-based filmmaker whose documentary *The Legacy* was funded in part by CCH. The *Legacy* is an analysis of how California's Three Strikes law, under which people can be imprisoned for life after a third felony conviction, was passed, and of what the law's impact has been. In a phone interview, Moore discussed the Three Strikes law, the process of making his film about it, what makes it a "humanities" project, and what the impact of *The Legacy* itself has been.



The Three Strikes legislation is really about how we view the outcasts of our society and how we view the criminal element of our society. What the law did was lump together those two groups into a single category. I think *The Legacy* looks at how, in a democratic society, we go about deciding how we're going to define and treat the criminal element amongst us.

You can define societies around the world not only by culture but by the laws that they govern themselves by. The film is sort of a study of the process by which we arrive at laws, and it was an examination of the values those laws reflect and what those values say about us as a society. So I think in that sense it was a humanities piece. When we treat a person who's *not* a menace to society — who's not violent, who basically has a drug addiction and is getting involved in petty crimes because of that drug addiction — as if he were a Richard Allen Davis [who murdered Polly Klass], a serial killer, it says *volumes* about us and who we are and what our values are.

The Legacy reached a national audience when it opened the P.O.V. season on PBS, which led to an interactive Web page on which hundreds of people posted their responses to the film. When it was shown in Bay Area theaters, a different speaker appeared at a forum following each of the fourteen screenings.

We had such a range of voices and opinions and perspectives on that law [at the post-screening discussions] — there'd really never been any comparable informed, public debate on this issue. People didn't have a forum [while the law was being debated] to come out and speak to audiences. If you can't buy television time, or if you can't create a spectacle that will draw the cameras, you can't speak to the public, given how our democracy functions and given the size of our state. That was the most encouraging thing to me — to see how film can be used to create a forum. It can be used as a magnet to draw both audiences and speakers. And the film then becomes just part of a larger exploration of an issue.

While researching this documentary, Moore learned how political battles are fought through biased media and how his film could help balance the scales.

Basically, if you say something outrageous, you have a better chance of getting it on television than if you say something accurate and honest. I never once saw a television news correspondent challenge a lie, or challenge a misrepresentation of truth, or challenge misinformation, or ask a critical question or a follow-up on a false assertion. It's kind of the reason you have to have public television: because the news has figured out that if you put angry, screaming people who are yelling about murder on television, people are more likely to watch.

I knew that at some point the Three Strikes law would have to change. In the long run, we simply can't afford it — beyond the issues of morality, which are the issues that concern me. It seemed to me that a film that explored how the law was inadequate could be a valuable tool in trying to rekindle public debate about the law. And I think that it's not just a coincidence that a couple of months after the film was broadcast, legislation was put forth by state Senator John Vasconcellos to have an advisory study on the law. That bill was vetoed by Governor Gray Davis. But just the fact that both parties in both houses passed that bill overwhelmingly is an indication of the kind of impetus there is now to change Three Strikes. It was important to me to have a film that provided a balanced view of the law that could help educate the public and therefore help create the kind of political climate where politicians would be willing to go back and revisit the law. And I think the film has contributed to that.

— INTERVIEW BY MELISSA MORRONE

Membership and Development News

Join us in supporting **HUMAN TIES**
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Your 2000 Membership Gift in the California Friends of the Humanities
will help make possible important and vital programs to enrich
community life for all Californians.

So, please take a moment today and join us in supporting:

■ **The Language Is Life/ Renewal Project for Native California** — the Council's urgent new initiative to support efforts within Native California communities to save Indigenous California Indian languages, many of which are within a decade or less of losing their last native speakers.

■ **The MOTHEREAD Family Literacy Program.** This innovative program revolves around a wonderfully simple idea: when families read together — and talk about what they read — remarkable things happen. Family ties are strengthened. Parents become reading role models for their children. And children become better readers and learners. The result is a positive connection to literacy, to the world of ideas and to the wider realms of the imagination for every member of the family.



(Photo by Stephen Cai Design)

■ **And the following traveling exhibits:**

◆ **Awakening from the California Dream: An Environmental History** — a provocative new exhibit that explores the effects of growth on California's environmental life and offers a vision of a more hopeful future.

◆ **The California Cradle Basket as a Symbol of Cultural Continuity** — which explores the role of the cradle basket as a symbol of cultural continuity among the indigenous peoples of California.



(Photo courtesy of the Lake County Museum)

To help support these and other wonderful projects, just send in the attached coupon, or phone us at 415/391-1474.

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Humanities News

Summer 2000 NEH Seminars and Institutes for College and University Teachers Summer Program Registration Deadline: March 1, 2000

Each summer the National Endowment for the Humanities supports a variety of study opportunities in the humanities for faculty who teach American undergraduates. Designed to strengthen the quality of the humanities teaching and scholarship, they are led by some of the nation's most outstanding scholars and take place at major colleges and universities and archival facilities across the United States and abroad. Topics considered among the 22 seminars and institutes during the summer of 2000 are the civil rights movement, bioethics, modern European culture and politics, the Mayan world, opera, and disability studies.

For a complete list of both seminars and institutes, go to the NEH Web site (www.neh.gov/html/seminars2.html), phone 202/606-8463, or e-mail (sem-inst@neh.gov). The listings contain seminar and institute titles and the means to contact each director. Prospective applicants can request information from as many seminar and institute directors as they wish but may

apply to only two NEH summer offerings. In response to a request for information, seminar and institute directors will send a letter describing the content, logistics, expectations, and conditions of that project. Each letter will be accompanied by application instructions as well as information about the program's costs.

Participants receive from the National Endowment for the Humanities a stipend based on the length of the seminar or institute. Year 2000 stipends are \$2,800 for four weeks, \$3,250 for five weeks, and \$3,700 for six weeks and are intended to help cover travel costs and living expenses, as well as books and miscellaneous expenses. Requests for information and completed applications should *not* be directed to the National Endowment for the Humanities; they should be addressed to the individual projects as found in the listings. The application deadline is March 1, 2000.

